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No. 409

JAPANESE PRINTS
from the Collection of
GEORGE C. CALVERT, ESQ.,
Indianapolis, Indiana

No. 55. Hiroshige: "Fuji from Yoshiwara"

Unreserved Sale at 2 o'clock
Thursday, December 7, 1939.

PUBLIC EXHIBITION: 9 TO 6 P. M.
Monday, Tuesday, Wednesday, December 4, 5, 6, 1939.

Walter S. Scott, *Auctioneer*

J. C. MORGENTHAU & CO., INC.
1 WEST 47TH STREET, NEW YORK
Telephone: Bryant 9-6956

CONDITIONS OF SALE

1. All bids to be PER LOT as numbered in the catalogue, unless otherwise mentioned; each sale is a separate and distinct transaction.
2. The highest bidder shall be declared the buyer; in case of disputed bids the lot shall be resold, but the auctioneer will use his judgment as to the good faith of all claims and his decision will be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.
3. This sale is unrestricted and without reserve.
4. Buyers shall give their names and addresses and shall make such cash payments on account as may be required, in default of which the lots purchased will be immediately resold.
5. Title passes upon the fall of the *auctioneer's hammer*, and *thereafter the property is at the buyer's risk*, and neither the owner nor the company is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.
6. GOODS BOUGHT SHALL BE REMOVED BEFORE THE CLOSE OF BUSINESS ON THE DAY FOLLOWING THE SALE. If not so removed, they will be held at the risk of the buyer and this company will not be responsible if such goods are lost, stolen, damaged or destroyed. *Deliveries on payment of bill will be made immediately after the sale.*
7. TERMS CASH. If accounts are not paid within one day following the close of the sale, or, in the case of absent buyers, when bills are rendered, the right is reserved to dispose of the goods without notice to the defaulting buyer and all costs of such resale will be charged to the defaulter. This condition is without prejudice to the rights of the owner to enforce the sale contract and collect the amount due without such resale at his option.
8. This company has exercised great care to catalogue each and every lot correctly. We endeavor both in the Catalogue and at the actual time of the sale to point out any error, defect or imperfection but guarantee is not made either by the owner or the company of the correctness of the description, genuineness, authenticity or condition of any lot. *All goods are sold "as is" without recourse and are not subject to return; all books, etc., in groups of two or more offered in one lot sold not subject to return.*
9. Purchases if requested, will be forwarded at the buyer's risk and expense by a reputable concern, *but we are not packers or shippers* and will not be held responsible for the acts or charges of such carriers.

Priced copies of this catalogue at $2.00 each after the sale.

The New Gallery of

J. C. MORGENTHAU & CO., INC.

No. 1 WEST 47TH ST., NEW YORK CITY, (3rd Floor)

Telephone BRyant 9-6956 Sale Conducted by Walter S. Scott

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PRELIMINARY NOTE

THE GEORGE C. CALVERT COLLECTION OF JAPANESE COLOR PRINTS

Quotation from "Bulletin of the Art Association"
The John Herron Art Institute,
Indianapolis, Indiana: 1920.

"The Institute is showing a group of Japanese Prints from the collection of George C. Calvert containing examples of the Primitive Period, Sukenobu, Kiyomitsu, Masanobu; and Moronobu, 1660, who was the first Japanese artist to make design for wood-block printing.

Harunobu who heads the next stage in the development of the art is represented: there are striking prints by Shunsho, Shunyei, and Kiyonaga, whose achievement marks the climax of beauty in print-designing. Following Kiyonaga are Utamaro, Yeishi, Yeisho, Toyokuni —and a remarkably fine Koriusai of a group of women walking.

Another interesting group is a series of pillar prints, the "Seven Gods of Good Fortune" by different artists; with a number and variety of prints by Hokusai, a remarkable and picturesque figure in the history of their art.

A large number of the landscape prints of Hiroshige are shown with examples of Yeisen, Yeizan, Kunisada, and others, many of which have great decorative charm, and they have, too, an ethnic interest, revealing the life of the people, especially in their pleasures and occupations. . . ."

Mr. Calvert also collected paintings by the Ukiyo-ye Artists and considered important a Hiroshige Painting (No. 30) authenticated by Prof. E. F. Fenollosa; a painting by Toyokuni (No. 34)) on an open fan, and No. 33 Masanobu; he considered No. 37 "Monkey," by Sosen and Hokusai's "Four Blind Masseurs Quarrelling Over Food," perhaps his most important items.

He sent on a few of the books (Nos. 11-20) which are always in demand among collectors, von Seidlitz, Gookin, Sale Catalogues, Hokusai's first issue of "The Hundred Views of Fuji," etc.: a few stencils and the boxes which held his collection.

Mrs. Edward Turnbull.

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No. 48: Portrait of Hiroshige

JAPANESE PRINTS

from the collection of

GEORGE C. CALVERT, ESQ.,

Indianapolis, Indiana

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1 FIVE GREEN CLOTH PRINT BOXES. 15½ x 23½ for broadsheets:
THREE BOXES SIMILAR. 17½ x 24 for triptychs.
Show handling (8 pcs.)

2 MISCELLANEOUS: Battledore and Shuttlecock; **triptych, 3 girls, by a modern artist**; group of 5 girls attributed to Shiba Kokan; Head of an actor, reflected in an oval mirror, by Kunisada, **fine tone and color**; late prints, etc. (17)

3 REPRODUCTIONS. Hokusai's "36 Views of Fuji", 22 of the set all named and valuable for study. **Hiroshige's kakemono; "Monkey Bridge by Moonlight".** Color and size of originals. (23)

4 ——— UTAMARO REPRINT: Kakemono.
Two lovely women walking; mounted on blue brocade.

5 ——— UTAMARO, SHARAKU: TOYOKUNI: YEISHO: SHUNCHO.
"The Rat;" Moronao; Koshiro; iris garden, monkey trainer, etc. Reprints. (6)

6 ——— Reproductions of Hosoye; Kiyomasu, Kiyonobu. Utamaro's "Toilet," etc. (7)

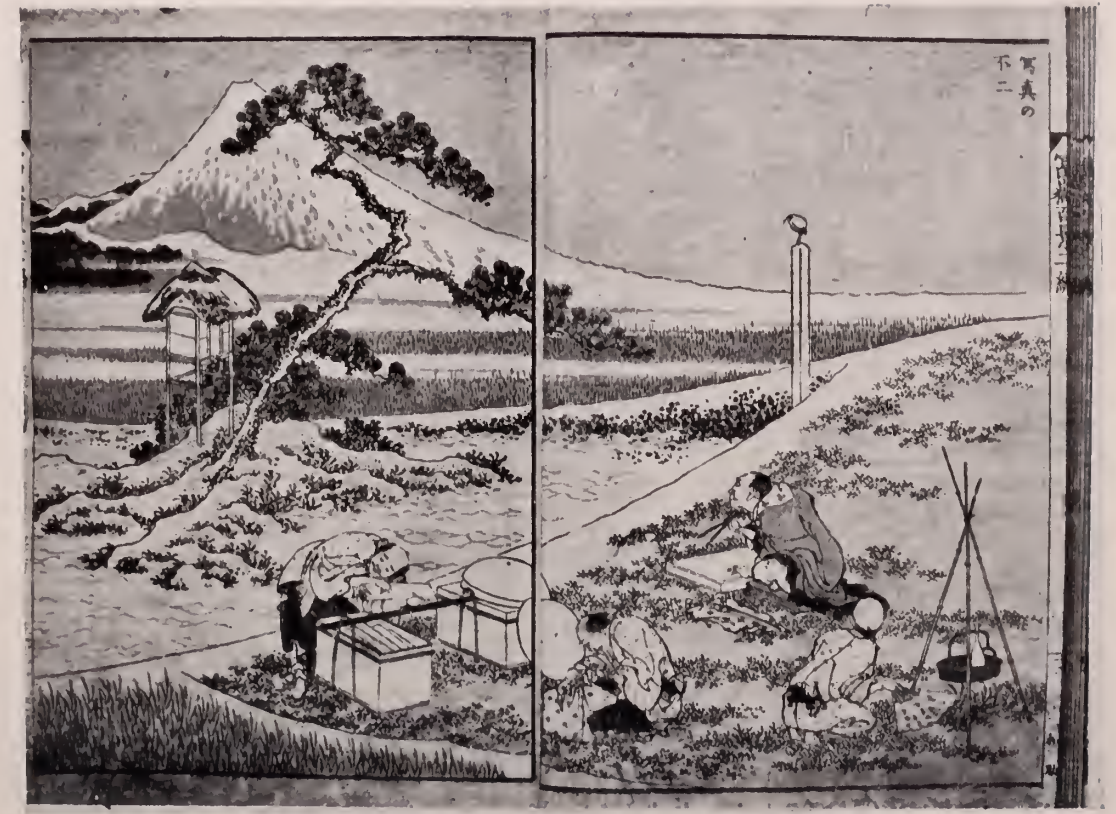
7 ——— Reproductions of Surimono; Harunobu (from French publication). (10)

8 ——— Reproductions of two famous triptychs, etc.
Hiroshige's "Awa no Naruto," "Rapids of Naruto" and from Utamaro's Silkworm series, Kylin by Hiroshige, etc. (5)

STENCILS AND BOOKS

9 STENCILS: Various patterns. Mainly 12 x 20 inches.
Delicate trailing vines, fans, etc., on a hair-line ground; butterflies, birds and flowers, plain ground. (9)

10 ——— Another lot similar.
Diagonal designs of vines and cherry blossom, leaves, etc., on hair-line ground; other plain. (9)



No. 14: Hokusai: "The Hundred Views of Fuji"

11 CALVERT (GEORGE C.). Excerpts, etc. "Electicism in Japanese Prints, Mus. Monitor, Nov. 1923, Bull. Indianapolis Art Inst.: announcing exhibitions from his collection: Bolton Coit Brown's "2-minute talks"; Miss Niblack on Jap. Prints in Bklyn. Museum, etc. (6)

12 GOOKIN (F. W.). Japanese Color-Prints and their Designers with catalogue of Loan Exhibition, 1911, 236 prints.
Reproductions plain and in color. 4to, uncut. N. Y., 1913.
Limited issue: showing many fine prints from private New York Collections.

13 SEIDLITZ (W. von). History of Japanese Color-Prints.
Plates (16) in color and in black and white. (79). 4to, cloth. London, 1910.
The best edition, index, signatures and valuable Bibliography.

14 **HOKUSAI.** Fugaku Hiak'kei; or "100 Views of Fuji."
Mounted in 2 quarto albums, complete with cover and preliminary text.
THE FIRST EDITION OF THIS VERY DESIRABLE SET, later Hokusai added a third Volume to complete the 100 Views. Good register and condition, date 1834-35 first edition, in grey tints.
Hokusai's self portrait. (Plate 13, Vol. 2, Illustrated, page 6)

15 HOKUSAI'S MANGWA OR MISCELLANEOUS SKETCHES. 14 vols.
Hokusai's most famous life work. Orange, blue and tan covers.

16 BUNCHO AND SHUNSHO. "Ehon Butai Ogi." 3 vols. (reprint).
Actors on Fans by Shunsho and Buncho. **(Their most famous work).**
"Miyo-no Hana". (Looking at Ladies, Flowers, Birds, etc.) 2 vols. (5)

17 CATALOGUES (SALE): ILLUSTRATED.
Ficke, 1920 **(Gookin notes)**; French Connoisseur, 1921; Dooman, etc. (5)

18 ALBUM OF REPRODUCTIONS. 4to, native boards. 24 color prints after Harunobu, Kiyonaga, Koriusai, Utamaro, Hiroshige, Yeishi, etc., in the color and size of the originals.
This and the following beautifully produced and rare examples.

19 ALBUM OF HIROSHIGE COLOR REPRODUCTIONS. Folio, loose in portfolio. Volume of text (in Japanese). **The rare "Red Cloud" landscape series.** (10)

20 ALBUM OF HARUNOBU REPRODUCTIONS. Folio, loose in portfolio. Volume of text (Japanese). 6 plates in color, with Kiyonaga (similar) and Yeishi (similar). **Together 18 plates in 3 portfolios.**

PRIMITIVES

21 KIYOHARU: 1720-1730. Three-color print.
Actor with a lantern: Hosoye or panel.

22 KIYOHIRO: About 1750. Rose, green and black.
Courtesan and Merchant under a willow. Hosoye or panel.
A Primitive in good color with two figures is rare.

23 FOUR PRIMITIVES: Hosoye. (4)
Actor as a Courtesan from the Dyer Collection **(Kiyomitsu) and a fine example in green by Kiyomitsu with 2 figures.** Ebisu as actor by Kiyomasu (1700); Actor with umbrella (Kiyohiro); the last two browned. (4)

24 KIYOMITSU: Man addressing a passing Courtesan.
Hosoye in blue, rose and yellow. **Good condition.**

25 FOUR PRIMITIVES: Three with 2 figures. (4)
Kiyotsune (1750) "Lovers heating sake"; "Mounted Warrior swimming" (browned) by him; Merchant and Courtesan by Kiyomitsu, and by Kiyonobu (browned), the first primitive to print in color.

26 THREE PRIMITIVES: **Panel by Toyonobu:** Mother and Son. **Mystic Gourd by Toyohiro; "Arrival at an Inn."** (3 on 2 sheets).

MASANOBU (OKUMURA): 1685-1768

27 PRIMITIVE: Actors in a Scene. Two men. 12½ x 25 inches. Lacquer print touched with color, bought in 1906. Time-worn and margin rubbed away at top, mounted with a stork print carrying a pendant.

Extremely rare original primitive.

MORONOBU (HISHAKAWA): Fl. 1700

The Man from Whose Influence Sprang the Art of Color Printing

28 PRIMITIVE: LACQUER-YE AND BENI-YE. Hand colored. 12½ x 24 inches.
Three girls beside a snow-ball, under an old cherry-tree in blossom, its ragged branches covered with snow, just outside a thicket fence in dull red.

A large sheet retaining the original color, some worm holes at sides, otherwise unusually fine and well preserved example and desirable for the composition, as striking in its direct simplicity as Luca della Robbia's 16th Century "Visit of Elizabeth to Mary."

ORIGINAL PAINTINGS BY THE PRINT ARTISTS:
Hiroshige, Kiosai, Kunisada, Masanobu, Toyokuni
Rarely Offered

29 **HIROSHIGE:** Two landscapes (size of half-blocks).
Arashiyama Cherries, man poling a raft.
Fuji from the Sumida River. **Paintings on silk. Signed.**

30 **HIROSHIGE: LANDSCAPE PAINTING. Authenticated by Prof. Fenollosa.**
Junk with full sail, smaller ones in the distance, Mt. Fuji, its base in clouds beyond a range of low grey-blue hills. Signed. 14 x 21½ inches on paper.

31 KIOSAI: Original leaf from his sketch book.
Girl playing Samisen; Man on his knees. 9 x 12 on paper.

32 KUNISADA: Original brush-drawing for a Kakemono.
A girl walking in winter.

33 MASANOBU: **Original color painting on paper, Kakemono size.**
A maid in blue kneeling, hands a letter to a Courtesan in a white robe accented in cherry-color and rich black, on the engawa of a tea-house; figures are shadowed on the shoji behind them.

34 TOYOKUNI: **PAINTING ON AN OPEN FAN. THE FIRST DANJURO.**
The fan mounted on silvery grey. Signed.
The bust of the great Danjuro, divided by slanting gold lines from the poem which reads **"Puppies are not afraid of Tigers."** The actor wears bright cherry haori, with wide brocade blue collar.

KAKEMONO PAINTINGS BY THE PRINT ARTISTS
Hokusai, Sosen, School of Utamaro, Etc.

35 HOKUSAI: Four blind Masseurs quarreling over lunch.
Seal. **Painting on silk, mounted on old brocade.**
An important item, one of the fine items in the sale.

36 SCHOOL OF UTAMARO: The Promenade.
Unsigned. A Courtesan in a robe patterned in blue with obi of soft black; her black hair thick with many tortoise shell pins. Painting on paper, mounted on brocade.

37 **SOSEN: 1747-1821. Monkey on a pawlonia tree.**
Signed. Swinging out from the tree, grasped by one hand and one foot. Painting on paper. Mounted on old brocade.
A FINE PAINTING: ONE OF THE BEST ITEMS IN THE CALVERT COLLECTION.

38 MOONLIGHT LANDSCAPE: Painting on silk. Signed.
A bridge, an inn, tall trees—the moon rising in a sky of faint blue. Mounted on old gold brocade. **Attributed to Kiyohiro.**

No. 49: Kawasaki

No. 53: Numadzu Snow

39 **MAKIMONO OF GROTESQUES: Men and animals.** L. about 10 yards; width 8 inches.
Ghosts and horrors of all kinds at half length; mainly men.

KAKEMONO PRINTS

An Unusually Fine and Decorative Selection Seldom Offered in Such Good Condition and Color

40 **KUNISADA AND KUNIYOSHI:** Courtesan in blue.
Tokiwa fleeing with her children in the snowy night. (2)

41 KUNIYOSHI AND SHUNSEN: Girl in blue with fan.
Geisha in apple green in a snow-storm with umbrella. (2)

42 SHUNSEN: Courtesans on parade; gorgeous robes. (2)

43 TOYOKUNI AND SHUNSEN: Girl with battledore.
Girl in loose green robe tied with black, combing her hair and playing with a kitten and a red ribbon. (2)

44 YEISEN: Two companion Kakemono prints.
Each a girl in black with umbrella. (2)

45 YEIZAN: Girls (with lantern and umbrella). (2)

46 YEIZAN AND YEISEN: Man in black robe over blue with fan.
Courtesan on parade in robe of Carp and waterfall pattern. (2)

47 YEIZAN: Angry Tiger coming round a Bamboo tree. The Poet Michizane seated under plum tree, by Yeisen. (2)

HIROSHIGE

48 PORTRAIT OF HIROSHIGE: By Toyokuni Kunisada. A dignified seated figure in a green robe. One of the rare portraits of a print artist.

(Illustrated, See Frontispiece)

HIROSHIGE'S UPRIGHT TOKAIDO

The Following Lots Form a Complete Set of These Upright Hiroshige Prints: The Names Are Identical with the Better Known Set of Lateral Prints
All Are in Fine Color with Full Margins and Good Condition

49 NIHONBASHI: SHINAGAWA: KAWASAKI. Nos. 1, 2, 3. (3)

("Kawasaki", Illustrated, page 10)

50 KANAGAWA MOONLIGHT: Inn, Hodogawa. Planting rice at Totsuka. Nos. 4, 5, 6. (3)

51 FUJISAWA: HIRATSUKA: Both pleasing views of Fuji. (2)

52 OISO: ODAWARA: HAKONE: MISHIMA: Nos. 9, 10, 11, 12. (4)

53 A FINE SNOW PRINT FROM THE SERIES: Numadzu. No. 13.

(Illustrated, page 10)

54 HARA: MT. FUJI EXTENDING INTO THE MARGINS. Fine greens and pale blue against a rosy sky. No. 14.

55 YOSHIWARA: One of the most admired views of Fuji from the marshes. (No. 15)

(Illustrated, See Cover)

56 KAMBARA: CLIFFS OF YUI. Nos. 16, 17. (2) The latter in especially fine sunset coloring of sky, cliffs and water.

("Yui", Illustrated, page 13)

57 OKITSU: YEJIRO: FUCHU: MARIKO. Nos. 18, 19, 20, 21. Crescent Moon over the Village, junks and a rocky ford. (4)

58 GREY-BLUE MOUNTAIN PATH MT. OKABE. No. 22. A beautiful print, and one of the most desired of the series.

59 FUJIEDA: SHIMADA: KANAYA. Nos. 23, 24, 25. (3) Three of the famous fords on the Tokaido Road.

60 NISSAKA: KAKEGAWA: FUKUROI. Nos. 26, 27, 28. (3) Mountain Path, Ford and Kite-flying.

No. 64: Fujikawa Snow

61 MITSUKE: HAMAMATSU: MAISAKA. Nos. 29, 30, 31. (3)
Junks at Maisaka and old pine on the shore at Hamamatsu.
(Hamamatsu, Illustrated, page 13)

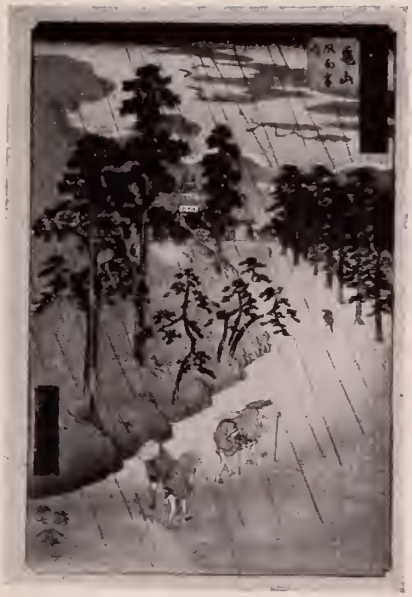
62 ARAI: SHIRASUKA: FUTAGAWA. Nos. 32, 33, 34. (3)
Wide sea views and mountain village.

63 YOSHIDA: GOYU: AKASAKA. Nos. 35, 36, 37. (3)
Yoshida reproduced in the Memorial Catalogue.

64 **HEAVY SNOW AT FUJIKAWA. No. 38.**
Still snowing hard on blue river and village from a dark sky.
(Illustrated)

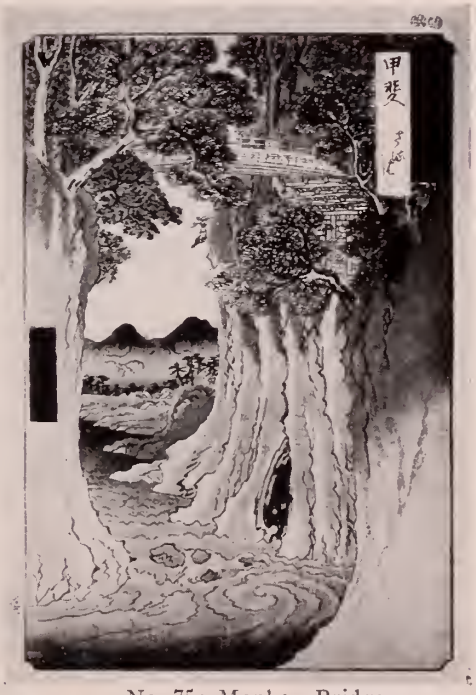
65 OKAZAKA: CHIRYU: NARUMI. Nos. 39, 40, 41. (3)
Horse-washing ford; pine tree path; drying silk.

No. 56: Cliffs of Yui



No. 67: Kameyama

No. 61: Hamamatsu



No. 75: Monkey Bridge

Hiroshige: Continued

66 MIYA: KUWANA: YOKKAICHI. Nos. 42, 43, 44. (3)
Red Torii, returning junk, **lovely curved sail,** turf bridge.

67 ISHIYAKUSHI: SHONO: KAMEYAMA. Nos. 45, 46, 47. (3)
Cherry-blossoms; pine-trees; **rain on the hills.**
(Kameyama Rain, Illustrated, page 13)

68 SEKI: SAKANOSHITA: TSUCHIYAMA: MINAKUCHI.
Waterfall, rocky stream, etc. Nos. 48, 49, 50, 51. (4)

69 ISHIBE: KUSATSU: OTSU: KYOTO. Nos. 52, 53, 54, 55. (4)

PRINTS FROM THE "SIXTY ODD PROVINCES" BY HIROSHIGE

Some of the Finest Prints of This Upright Series

70 PINE PENINSULA: SURUGA PROVINCE.
Looking out into water of fine blue, a grey Fuji beyond hills and rosy clouds. **Very Fine.** No margins.

71 SUMIDA RIVER SNOW: Musashi Province.
Scarce print, a little toned at the side, margin.

72 TOBA HARBOR: Boats setting in; village between hills.

73 NARUTA GREAT WAVE: Awa Province. No margins.
The great white claws of the iridescent blue waves break over rocks in aubergine tone. **One of the finest prints of the series.**

No. 77: Arai, Tokaido 53 Views

74 RAINBOW AND CLEARING WEATHER AT TSUSHIMA.
Margins.
Fine blue and green tones. **Rainbow prints are very scarce.**

75 SARU-HASHI OR MONKEY BRIDGE, AT KAHI. No margins.
Autumn maples hang over the narrow bridge, whirling blue current far below. **Very fine color.**
(Illustrated, page 13)

76 EIGHT HALF-BLOCK LANDSCAPES, ETC. BY HIROSHIGE.
Fuji, Nihonbashi, Ryogoku Bridge, etc. (8 on 5 sheets).

HIROSHIGE
Prints from the First Tokaido, 56 Views

77 ARAI: Ferry passing a Festival Boat.
Fine color, margins.
(Illustrated, page 14)

78 FUJIEDA AND FUTAKAWA: Monkey Playground.
Bearers halting at an Inn. (2)

79 KANAGAWA AND HIRATSUKE: Sunset, blue sea.
Path across the Rice-fields. (2)

80 **KAMBARA EVENING SNOW: A noted print.**
Good impression and color; margin at top.
(Illustrated, page 16)

81 **KAMEYAMA SNOW HILLSIDE: SUNSET.**
A famous snow print in good color; no margins.
(Illustrated, page 16)

82 MAISAKA AND MIYA: Rocky coast line.
Runners with horses passing the Torii. (2)

83 NISSAKA AND SHIMADA: Murder stone on mountain path.
Fine print of the Shimada Ferry. (2)

84 TSUCHIYAMA AND SHONO: **Two great rain prints.**
Clear color and good impression of rain on the procession at Tsuchiyama. The Shono browned. (2)
("Tsuchiyama", Illustrated, page 16)

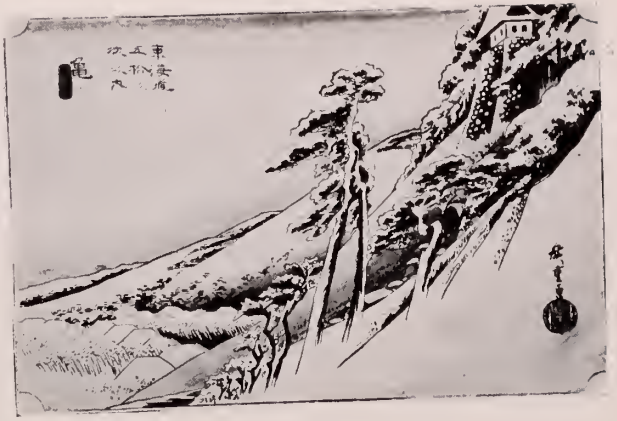
HIROSHIGE
Prints from Various Rare Oblong Series

85 SNOW AT MAISAKA: Rafts on the river.
Fine impression, fine color, full margins.

86 **NIPPON BRIDGE IN SNOW: WHITE FUJI TO LEFT.**
Fine impression, fine color, margins.

87 **YEDO SNOW: RIVER: CITY AND NIPPON BRIDGE.**
Clear weather after snow.
Rare and good snow print with margins in good color.
(Illustrated, page 16)

No. 80: Kambara Snow



No. 81: Kameyama Snow

No. 84: Tsuchiyama Rain

No. 87: Yedo Snow

No. 96: Raft Sagami River

88 EVENING SNOW, ASUKAYAMA: **MORONAO CAPTURED.**
SHRINE: HEAVY SNOW. 3 snow prints, browned. (3)

89 HOMING GEESE, KATADA: Fushimi (Kisokaido series). The latter with margins. (2)

90 NARUMI (Gyosho Tokaido): Maples at Kai-Angi (Fine). UME or Plum Blossom Festival. Women beating cloth. (4)

91 YOSHIWARA CHERRY PARADE: Fishes. (2)
Kinryuzan Temple in summer with clouds. (4)

92 SHINAGAWA BAY: TOKYO: Temple procession.
SNOW ON THE CANAL: Human Ferry. (4)

93 **HALF-BLOCK TOKAIDO: Complete set on 29 sheets. (29) Fifty-six half-block views (each named on the mount); in good color and condition (a few without margins), and including the rare final 56th view of the "Imperial Palace."**

94 MISCELLANEOUS: Ferry in Snow (Figures by Kunisada). Street Dancer **(rare figure)**; Moonlight on bay and hills (center of triptych); Snow (similar); Beach Outing. (5)

95 ——— Harimaze, Shadow Pictures, half-block Tokaido, etc. 12 prints on 6 sheets. (6)

No. 97: "Horiye"

96 THREE PRINTS FROM "FUJI, 36 Views": Sagami Raft. Fuji from Mts. in Kai; from the Shrine Rocks. (3)

("Sagami River", Illustrated, page 17)

97 THREE PRINTS FROM **"YEDO, 100 VIEWS": "Horiye" fine blue.**
Nihonbashi Snow, Rainbow, Puppies and Cartwheel. (3)

("Horiye" Illustrated)

98 TWO PRINTS FROM "Omi, 8 Views," etc.
Mt. Hira Snow, good clean print (no margins); Boats at Awazu (browned); Three prints by Hiroshige II; "War and Fishing-boats;" Naruto Rapids. (2 copies). (5)

99 TWO SNOW PRINTS FROM THE UPRIGHT TOKAIDO.
Fujikawa, **fine print, full margins**; Numadzu, toned. (2)

See No. 64 for illustration of Fujikawa.

100 THREE PRINTS FROM THE SAME: Fujisawa Pine Grove and Fuji; Hara, Fuji dominating the scene; Hamamatsu. (3)

101 ——— Yoshiwara, **fine print of magnificent Fuji seen from the marsh; Kameyama rain**; the River at Mitsuke in fine color. (3)

See cover for illustration of "Yoshiwara": No. 67 for Kameyama Rain.

TRIPTYCHS

102 HIROSHIGE TRIPTYCH: Procession of Girls, Yenoshima.

103 HIROSHIGE TRIPTYCH: Boating Parties; "24 Fighting Servants"; Procession of a Princess passing the Shrine. (3 triptychs).

GROUP OF RARE LANDSCAPES BY UTAMARO, YEISEN, TOYOKUNI, TOYOHARU

104 SHUNSEN AND TOYOHARU: "Netting Fireflies" (Shunsen). Shinto Temple, Shiba, Yedo, Itsuka Shima. (3)

105 TOYOKUNI: Death of Lord Moronao.
An unusual conception of the Death Scene; being in a heavy rain-storm; overpowering Fuji in green with white cone, and a wild combat in the Court-yard.

106 UTAMARO: Returning from Cherry picnic.
Two log rafts with lively girls; the men poling.

107 YEISEN (KEISAI): "Unuma" walled castle from the "Kisokaido." Fine print, no margins; Ryogoku Bridge by him and a "Festival Procession" by Kuniyasu. (3)

HIROSHIGE, HOKUSAI, ETC.

Bird and Flower Panels in Good Color and Condition

108 CUCKOO AND PINE: FULL MOON. **All in blue tones. Pine Bough against a full moon, cuckoo flying and calling.**

109 **THREE BIRD AND FLOWER PANELS, on one mount.**
Mandarin Ducks, reeds and stream **(all in blue)**; orange and blue paroquet on a deep blue-green pine bough; grey bird and Japonicas (square).

110 TWO RARE PANELS ON ONE MOUNT.
Rocks, Peonies and a gorgeous peacock in blue-green; blue and red pheasant darting into shrubs.

111 TWO BIRD AND FLOWER PANELS ON ONE MOUNT.
Gay red, blue and yellow pheasant on a rock; Mandarin Ducks.

112 TWO WIDE HIROSHIGE PANELS: Browned.
Bird of Paradise, on a rock with peonies; Two Chidori birds and Japonica. (2)

113 THREE PANELS, Similar. Two browned.
Bird and Cherry, bird and Japonica, Kingfisher and Hibiscus (reprint). (3)

114 HOKUSAI: YEISEN: SUGAKUDO, ETC. Broadsheets.
Butterfly and Chrysanthemum (effect of blue); Quail by a waterfall; Cock and Hen; Hokusai's "Mandarin Ducks and Iris," **lateral print "large series,"** (rare but browned). (4)

115 **BIRD AND FLOWER PRINTS:**
"Flower Arrangements," two fine early half-blocks by Utamaro; "Flying Chidori Birds," by Hidemaro; "Herons" (Sukenobu), etc. Two very decorative modern broadsheets in bold design of "snow-balls" on gold and silver ground; "lupins" in blue, green and gold. (7 sheets).

116 ——— "Flower Arrangement." Pendant cherry-boughs by Utamaro; Maple Bough and Birds by Masayoshi, etc. (6 on 5 sheets).

RARE BLUE PRINTS BY HIROSHIGE, YEISEN, KUNIYOSHI, ETC.

117 KUNIYOSHI: Geisha in blue with a letter.

118 YEISEN: Courtesan and attendant; her sandals at the door.

119 HIROSHIGE: Long tailed Bird of Paradise on a pine bough.

120 HIROSHIGE: Three half and quarter-blocks.
Geisha, ducks, Cherry blossoms. (3 on 2 sheets).

121 SEKKYO AND RITSUSEN: Bear climbing a tree; broadsheet, rubbed.
Kylin on the rocks (square form). (2)

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122 BLACK AND WHITE PRINTS: Man Poling a Raft (Hiroshige).
Maids in the kitchen, **key-block by Yoshitora**; Toyohiro (2); **a fine Kiyonobu primitive**; Sennin on the stork, Hosoye, etc. (11 prints on 8 sheets).

Note that a key-block is scarce, as these were usually destroyed in cutting the blocks for making the color print

123 SEVEN HAPPY GODS: ON THE TREASURE SHIP. **A special collection made by Mr. Calvert.**
Variations of this subject made by the print artists, on hashira-ye (panels). The Gods were:

Benten: love, happiness
Bishamon: war
Daikoku: wealth (rice bales)
Ebisu: honest work (fish)
Fukurokuju: wisdom (long head)
Hotei: contentment (fat god)
Jurojin: long life (crane, fan)

The Takara-Bune or Treasure Ship sails into port on New Year's Eve, with the Lucky Gods and the Treasures; the "Sacred Key," "Hat of Invisibility," "Inexhaustible Purse," etc. (12)

The most imposing is the Kakemono by Hiroshige, which shows the Dragon Boat and the Sails. The others are narrower; that by Tsukimaro in good clean condition; also those by Utamaro and Toyokuni are in good shape; that by Hokusai is most interesting; Harunobu, Shunzan, Yeishi, Koriusai; Kuninao, Shunyei, Toyoharu, are represented, some browned by time.

SURIMONO

The New Year's Cards of the Japanese

124 GAKUTEI: Paroquet on ornamental stand; Still Life. Travellers, Lady Playing the Koto. 6 on 3 sheets. (3)

125 HOKKEI: Captured Lady by two very pleased soldiers; Goban.
Owl; Geisha at an Inn. (4 on 2 sheets). (2)

126 HOKUSAI AND HOKKEI: Family Group.
Cat; Temple Servant; Children. (4 on 2 sheets).

127 KUNINAO: TSUKIMARO: SHUNMAN. Cherry Festival.
Rat and Fruit (orange?); Early Tea, etc. (5 on 3 sheets).

128 UTAMARO: SHUNSEN: SHUNTEI: SHIGENOBU.
Flower arrangement with pendant cherry by Utamaro **(fine)**; Chinese Lady reading by Yeisen; Boy at New Year's, etc. (5 on 3 sheets).

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129 FAN PRINTS OF BUNCHO AND SHUNSHO. Date 1770.
"Yehon Butai Ogi"—Book of Stage Fans. Five actors' portraits from this series, bust length on fan-shaped panels. **Fine originals in fine color. 5 prints on 4 mounts. (4)**

This book "Fan Portraits of Actors" is accounted one of the three most beautiful books by a print artist.

130 BUNSEI LANDSCAPES: ROCKY COASTS. Half-blocks. (6)

CHOKI OR SHIKO: 1785-1815

Co-Pupil of Sekiyen with Utamaro

131 THE CHERRY-TREE POEMS: (Toned).
Two Girls and a Maid near a large lantern. Note the bronze printing in the obi of the standing girl.

132 NEW YEAR'S FESTIVAL: (Toned).
With procession of Yoshiwara Beauties.

133 TWO PRINTS BY CHOKI: Toned.
Three Youths seen at half length (girls as men, Niwaka Festival). Young Nobleman, mounted, with man and woman attendants. (2)

HARUNOBU: 1724-1770

134 GIRL IN THE GARDEN: Hosoye (repair at side).
Two prints of single figures of girls; War-Lord (browned). 4 prints on 3 mounts. (3)

135 NOH DANCER IN ROSE AND BLUE: Square form (spots).
Playing the Samisen; Writing Poetry. (3)

HASHIRA-YE OR LONG PANELS

By Yeishi, Yeisho, Utamaro and his Pupils, Kiyonaga, Etc.

136 KIYONAGA: KORIUSAI: KIKUMARO. Girls with Sake.
Lovers crossing a stream; Lovers with letter. (3)

Panels: Continued

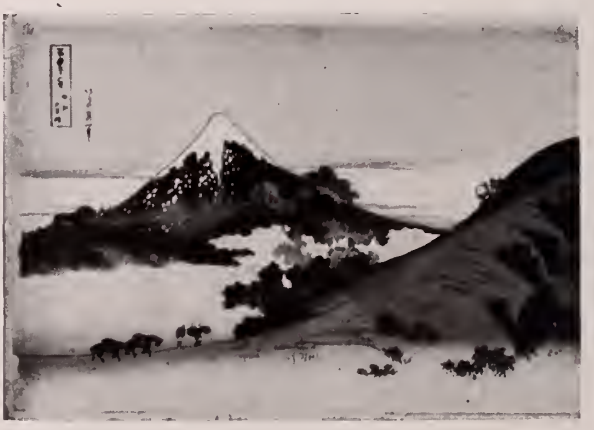
137 KUNIMARO: Three Hashiraye of Lovers. Seen at half-length. (3)

138 UTAMARO: SEKIJO: MASAYOSHI. Three Hashira-ye. Two of girls, half-length, and Ebisu with Fish. (3)

139 YEISHI: YEISHO: YEIRI. Three Hashira-ye. Girls with puppets by Yeishi, **lovely in rose, black and pale blue**; Courtesan walking (Yeisho); Warrior in a Dream (Yeiri). (3)

HOKUSAI: 1760-1849
Considered Japan's Greatest Artist

140 "36 VIEWS OF FUJI" Series: **Wood-sawyer at Totomi. Fuji seen under the supports of the log, composed in blue with faint rose of the rising smoke from the bonfire.**
(Illustrated)



141 ——— The Mountain Pass at Inume. Fuji all blue and white seen from the long green hill.
(Illustrated)

Hokusai: Continued

142 "8 VIEWS OF LOO CHOO ISLANDS" Series. Evening glow, Tekigai.
Junks coming in under the great rock, with castle at the top.

143 CHUSHINGURA, or THE "47 RONINS" Series.
Okaru leaning on her sword, watches Hieyemon kill Kudaiyu; Yuranosuke seated on the engawa.

144 THREE PRINTS BY HOKUSAI:
Low Tide, Benten's Shrine (36 V. of Fuji); A Temple with crowds in the Foreground; "A Poet" seated in pale rose robe (mounted). (3)

145 ——— FIVE PRINTS: Snow Scene: Monkey Bridge (book prints).
No. 6 Small Tokaido View, and two of the miniature views of "Fuji". From the Ficke collection. (5)

146 ——— COMPLETE SET OF THE "LITTLE TOKAIDO": 50 stations ($4\frac{3}{4}$ x $6\frac{1}{2}$ inches).
Mainly in fine color and good condition. On 19 sheets. QUITE RARE WHEN COMPLETE.

147 BOOK PRINTS: SOME IN 2-COLORS by Hokusai.
Some black-and-white. 19 on 10 sheets. (10)
"Duel of girls": "Samurai with armor box" are included, both being rare hosoye (time-worn).

148 EIGHT COLOR PRINTS, SQUARE FORM BY HOKUSAI.
River in winter; a shop; Theatre scenes; Pine and sun; Bamboo and moon, etc. (8 on 4 sheets).

149 PRINT FROM "IMAGERY OF THE POETS." Browned. Kakemono.
"Imitating the Cock-crow of morning." A Chinese Prince anxious to pass the barrier (not open until daybreak), a clever retainer climbs a tree and imitates the cock. (With a reproduction of another of the set "Su She, the Exile on the snowy cliff"). (2)
Mr. Happer considered the "Cock-crow" the finest of the set and the expression of the man in the tree, an example of Hokusai's humor at its best.

150 KIYOCHIKA: NIGHT VIEW OF AN OLD CHERRY TREE.
The rugged gnarled trunk, its boughs in thick white blossoms is seen against a landscape of blue tones. UNUSUALLY FINE PRINT.

151 **KIYONAGA:** Three prints (toned). Young nobleman seated. Courtesan and two girls at a Wistaria Festival; broadsheet. The Promenade of two Courtesans and two small maids (square form). (3)

Kiyonaga: Continued

152 KORIUSAI. Hatsuhana: A Beautiful Courtesan attended. Same series.

Man-servant holds an umbrella and two little maids are either side.

153 ——— "SEVEN HAPPY GODS" ON THE DRAGON BOAT. Lateral broadsheet.

"FLOWER ARRANGEMENT." Square form. Courtesan arranging peonies. (2)

No. 154: Koriusai

154 KORIUSAI: 1760-1782. Series: "New Patterns for Young Greens," "Hinagata Wakana no Hatsamoyo," Utagawa of the "House of the Pine."

The tall Beauty with three companions and two maids walking left. ONE OF THE FINEST BROADSHEETS OF THIS LOVELY SERIES.

(Illustrated)

155 KIKUMARO AND KORIUSAI. The Beauty and her scolding father (square form).

Nobleman accompanied by 4 ladies; and a (toned) Koriusai panel of a Dragon. (3)

KIYOMINE: 1786-1868

156 THE PLAYFUL KITTEN:
Courtesan in loose robe of black gauze, tied with white shakes a thin fan at a kitten, seen playing under the trailing gauze of her robe.
An outstanding print, owing to the printing of the kitten under the gauze, and the gauze under her thin round fan.

157 KUNISADA: 1785-1864.
Companion prints, figures in soft black, the man with umbrella; man with a gun. Traveling girl in blue on horseback, **the landscape above by Hiroshige.** (4)

158 ——— A pretty "Umbrella print", late snow; Maid with boy; Samurai with drawn sword; Interior with girls. (4)

159 ——— Half-block and quarter-block prints with travelling girls; girl reading, **fine color**; Man in blue; Lovers in an oriel window. (9 prints on 5 sheets).

160 **KUNISADA TRIPTYCH: Boating in winter.**
One of the better triptychs; a long red boat with nobleman and family and poled by a girl between snowy banks, passing and waving to ladies on the Wharf.

161 ——— THREE TRIPTYCHS. **The Cock-Fight with gaily dressed onlookers**; Cherry Party; Three Musicians (ladies); all good condition and color. (3)

162 ——— TWO TRIPTYCHS. Ladies walking at night by a black old Cherry tree in blossom; Sunrise over a blue sea with 3 ladies. (2)

163 ——— THREE TRIPTYCHS. Blue triptych on blue ground with ladies (one in lavender); Children's humorous toys; Family group. (3)

164 KUNIYOSHI: 1780-1861. River, Bridge, Towers.
Landscape from the "Filial Piety" Series, in the very good Kuniyoshi blue.

165 ——— Harimaze (2) humorous, etc. Three prints from the "Hero" series. (5)

166 KUNIYOSHI: KUNISADA: KUNIYASU. 5 prints.
Girl and lantern; Murderer (girl) on the stairs; Meat-market, a lively scene; Actor; Traveller. (5)

167 **MASANOBU (KITAO): SHUNSEN AND SHUNTEI.**
Seated boy with plum bough, fine clean original by Masanobu; Two War prints (one a woman on a black horse); Mother and son. (4)

168 ——— MASAYOSHI: NAGAHIDE: MORONOBU, Etc.
Iwai Hanshiro as a woman with a fish-net; boys playing; a rare battle by Moronobu, much worn; Blue print by Nagahide with accents in gold, etc. (6)

169 SADAFUSA: SADAHIDE: Pentaptych and triptychs.
Five-sheet print by Sadafusa, "Boating"; "Fireworks" on the River; Naval Battle, by Sadahide. (3)

170 SEKKIYEN: Teacher of Utamaro.
Tiger and Dragon Combat, in the clouds.
Fine and rare lateral print, with some hand coloring.

171 ——— SADAHIDE: SADATORA:
Youth Falcon-hunting with bird, dog and servant, lateral print by Sekiyen; Geisha with letter; Romping children with puppy; monkey-trainer (both by Sadatora. (4)

172 SHIGEMASA, 1738-1819. **Half-Block Triptych.** Rose and black.
Procession of eight courtesans in robes of violet and rose, with black accents. **Good condition and color.**

173 ——— "Silk series." Girls boiling cocoons; Mother, child and man on the shore (both square form); book print in blue of the Emperor's carriage at the shore. (3)

174 SHIGENOBU: SHIGENAGA: 1697—1756.
Three harimaze prints by Shigenobu; Youth in fine color, on yellow ground, by the same; and two early Hosoye (worn) by Shigenaga. (6)

175 SHUNCHO: 1786—1820. **Balcony Scene, with Girls.**
Four ladies and a maid on a balcony, their rose and blue robes in contrast to the centre figure in velvety black. Broadsheet. **Fine color.**

176 ——— TWO BROADSHEETS BY SHUNCHO.
Promenade to see Wistaria Blossoms; group, one with umbrella. Ladies on the balcony; girl with tub of turtles. (2)

177 SHUNKO AND SHUNMAN: Boys at play (Shunman), rubbed. Two fine panel prints by Shunko of Actors in character. (3)

178 SHUNSHO: 1726—1790. Three prints. The Yellow Fan; Actor as Wrestler (Hosoye); Sake in the Garden. (3)

179 ——— Arashi Sangoro as a Samurai; **Danjuro on a black bull passing the lovely Segawa Kikunojo.** Two Hosoye. (2)

180 SHUNSHO AND SHIGEMASA: "Mirror of Beauties."
Four half-block diptychs from one of the best-known books of Japan. Effect of rose and lavender. Each is a group showing the women of the Yoshiwara, walking, reading, resting, etc. (4)

181 SHUNTEI AND SHUNSEN. Kago Bearers (Shunsen). Rare broadsheet by Shuntei, about 1800, **"A Fever Poster," printed in carmine, a special order posted on the door to prevent the entrance of fever. It shows a fierce man with a bludgeon on a prancing horse.** (2)

182 SHUNYEI FROM THE APPLETON COLLECTION: Diptych (half block). Moronao's Castle, Act XI, "Revenge of the 47 Ronins," Courtyard Battle on that snowy moonlight night. **Fine color and condition.**

183 ——— Iwai Hanshiro as a lady in a broad hat, with Samisen; Kataoka Nazayemon, with sake (browned). (2)

184 ———. Danjuro in formal dress (Hosoye by Shunyei); and two prints by Shunzan, one showing lady traveller on horseback. (3)

SHUNSHO (brush signature YEISHI)

185 ISE MONOGATARI: One of the oldest stories in Japan. Scenes; ten half-blocks on five sheets. **Original impressions. The set, done by Shunsho, is complete in 48 plates, although on these ten fine plates the signature of Yeishi has been forged with a brush.** (This information given Mr. Calvert by J. D. Metzgar.) (5 sheets.)

186 SHUNSEN: Women fishing; Children and snowball. Two panel reprints by Shunsho and Sori. (4)

SUKENOBU: About 1700.

187 OCCUPATIONS OF WOMEN: 6 sheets (half-block diptychs) In black and white, touched with beni, aubergine and yellow. (6)

TOYOHIRO

188 SHOPPING STREET: **Triptych.** **Ladies, children, puppies, courtesans in robes of soft pastel shades and black near a large Art Shop.**

189 **THE FIRST ARMOR.** Two ladies, one carrying his sword, accompany a youth with long spear. Good color but background toned.

TOYOKUNI I: 1769—1825.

190 PENTAPTYCH, OR FIVE-SHEET PRINT. "The Procession of a Lady of the Nobility Passing Mt. Fuji." She rides in her Kago, accompanied by many maidens carrying banners. Shows handling.

191 TWO TRIPTYCHS BY TOYOKUNI: Watching the Wrestlers, Moonlight; Balcony in winter, with river and snowy landscape, three people. (2)

Toyokuni: Continued

192 TWO HOSOYE (PANELS) BY TOYOKUNI.
Man in blue by Blue stream; Lovers (the lady in lavender). (2)

193 SINGLE FIGURES: Four men.
Striking use of black and Pompeiian red. (4)

194 TWO FIGURES: Horseman, fine white horse; Tuning the Samisen; Strong man, etc. (4)

195 DANCING GIRLS: LADY WITH SAKE.
Girl in lavender and rose color with a samisen. (4)

196 FAMILY GROUP: CHERRY FESTIVAL. Has been a fine print. Man in rose and black; Lady with bamboo tub for flowers. (3)

UTAMARO: 1754—1806.

197 TWO YOUNG GIRLS AT A CHRYSANTHEMUM SHOW.
Seen at half length. Note the fine "Utamaro blue" is retained in good color in the robe.

198 THE YOUNG SON OF A FAMILY OF THE NOBILITY.
Sheet from a triptych. The tall Mother and two stooping girls complete a fine composition in lavender, black, grey and soft blue, against a large screen showing a snow-scene.

199 UTAMARO HOSOYE, OR PANEL. **Rare.**
A courtesan in black over rose-color, her obi the soft Utamaro blue. Background dulled by time and a few edges restored. Sheet from an Erotic Album—a Youth in black rising from a cushion; half block on a silver ground. (2)

200 LOVERS' DISPUTE. Seen at half length.
Clear printing and good color. Mounted.

201 THE LETTER: THE COMING OF SPRING.
Two prints of girls seen at half length. (2)

202 THE PROMENADE; THE UMBRELLA.
Courtesan in flowing robes going to a Flower Show; Courtesan attended by a maid and a servant with a large black and yellow umbrella. (2)

203 TWO PRINTS OF UTAMARO'S FAMOUS "SEATED BEAUTIES." Each with a letter, a little dulled by time. (2)

204 LADY ON THE LADDER (late); LOVERS WALKING (browned). Two boys playing, with a fan. (3)

205 LOVERS ON A FAN (broadsheet); Geisha Girls, one with samisen. (2)

206 TWO TRIPTYCHS (Rubbed):
The Beautiful O-Sen going to the post-office for her love-letters on a black bull, admiring crowds either side; Cleaning House. (2)

YEIZAN (KIKUGAWA): 1800—1830.

His portraits of popular beauties in rich coloring had a great vogue.

207 FOUR BEAUTIES. Four-sheet print.
Cherry Blossom season at the Yoshiwara; a splendid procession of Courtesans and their maids beside a Bamboo fence.(4)

208 YEIZAN: TWO DIPTYCHS IN GOOD COLOR. (2)
The Serenade, with 3 women and 2 men; Two Geisha seated on the balcony, shadows of others on the shoji behind them.

209 ——— **TWO LADIES AT A CHRYSANTHEMUM SHOW.**
Very fine color.

210 ——— **COURTESANS IN A CHERRY PARADE.**
Girl attendants. (2)

211 ——— Singing to the music of the Samisen; Walking by the River; Courtesan in blue just from the bath. (3)

212 ———. Mother and Son; Mother, Son and Maid; Girl, half-length. (3)

213 ——— Girls Walking, with Sun-Hat and Umbrella; The Writing Lesson, Group of three. Prints in brilliant color. (2)

214 ———. Cherry Blossom Viewing, with two girls, black and lavender; Courtesan on Parade; 4-sheet prints of boys as "Young Narahira" on horseback. (6 sheets)

215 YEIRI: TOYOKUNI AND KUNISADA: Three Diptychs.
Young Nobleman making a formal call; Lovers across a Stream; Night Scene. Ryogoku Bridge, four ladies on a Balcony.

216 YEIRI: Two broadsheets.
Young Noble, mounted, attended by tall girls; Poetic Salt Girls, one resting on the yoke of her salt-buckets. (2)

217 YEISEN: Girl twirling a black and yellow umbrella; Girl with fan. (2)

218 ——— Flower arrangement; Courtesans in gorgeous robes. (3)

219 YEISHI: Tall Beauties with War-Hat and Haori.

220 ——— AT THE GATE: Youth accepting fan and flowers from a slender girl in rose-color, with maid. Note the picturesque composition, as they stand by the bamboo fence and under the barred gate.

Yeishi: Continued

221 BALCONY SCENE: Girl in doorway watches a youth with writing box and brushes, seated with a girl and a maid in black; Two-Figure Hosoye. Lovers, by Yeishin. (2)

222 YEISHO: TWO BOYS PLAYING AT WAR, with bamboo sword. **Square, fine color and condition, yellow ground.**

223 ——— **MUSIC ON THE BALCONY:** One lady plays the Koto.

224 YOSHITORA AND YEISEN TRIPTYCHS.
Procession of Courtesans; Wild-Boar Fight Near Fuji. (2)

225 YOSHITORA: **Rare and unusual panoramic print in 12 sheets.** The Sumida River, and every form of procession imaginable; every shrine, every kind of boat, castles, cities and inns, all named. **An amazing piece in detail.** In good condition.

226 YOSHIKAZU, YOSHIMORI, YOSHINOBU, UKIYOAN: Girls by the River; Boy and puppy running in the rain; Jurojin on the stork (late); Marriage Ceremony (group). (4)

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